

DI/CON[VER(GENCE/SIONS)] FOR SAXOPHONE QUARTET BY DAVID DZUBAY:

A PERFORMANCE ANALYSIS

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The abstract includes a detailed analysis of the quartet as well as idiomatic aspects of the music. In addition, a background of composer/performer relationships is outlined.

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INTRODUCTION

There is a strong connection between composers and performers. Historically, few compositions considered “masterworks” by musicians were written without a specific performer in mind. It is unlikely many compositions would have been produced in the absence of musicians with the technical and musical prowess to perform a composer’s latest creation. Pyotr Ilyich Tchaikovsky wrote his Concerto for Violin for Yosif Kotek. Antonin Dvorak wrote Concerto for Cello for Hans Wihan, a virtuosic cellist. The names of accomplished musicians can be found in the dedications of compositions in nearly every instrumental genre and style.

A large portion of saxophone literature is also directly connected to the number of accomplished saxophone performers. Although the saxophone celebrates over 170 years of existence, much of its substantial literature has been written within the last 70. One explanation for this seemingly late start was foreshadowed in a comment made by Hector Berlioz published by the *Imperial Nationale* in 1854. He expressed the importance of the saxophone and its deserved position in the orchestra but also noted the lack of supportive composers. In his explanation he noted, “Monsieur Sax has given us the entire family of saxophones, but if composers do not yet appreciate its value, it is the inexperience of its performers that is the cause. The saxophone is an instrument that is difficult to play, and one where the technical ability comes after a long period of committed study. Up until now it has been played for very little time and has been imperfectly practiced.”ⁱ

Modern saxophone performers are far more advanced than those of the early nineteenth century. Beginning in the 1920s, the number of virtuosic saxophonists and subsequent saxophone studios dramatically increased.ⁱⁱ Two of the first are widely considered to be Marcel Mule and Sigurd Rascher. Together, the two bridged the saxophone/composer gap by working

with a list of composers including Ingolf Dahl, Alexander Glazunov, Paul Hindemith, Karel Husa, Jacques Ibert, Frank Martin, and Henry Cowell to name a few.ⁱⁱⁱ The list of performers and composers has continued to flourish to this day. The expanse and rapid growth of this list can be summarized in a quote by William Street in the introduction to *170 Ans de Musique pour Saxophone*.^{iv}

By 1970 and the publication of *125 Ans de Musique pour Saxophone* there were already 6,000 works for saxophone written. By 1994, and the publication of Londeix's third book, *150 Ans de Musique pour Saxophone*, there were over 12,100 works listed. This was true in a time when it was frequently heard that there was little music written for saxophone. Today this current volume documents over 18,000 published and available works for saxophone. It was recently overheard at the convention of European publishers that today's composers write more frequently for the saxophone than for the violoncello. It goes without saying that all 18,000 available works are works are not necessarily masterpieces, however, in percentage, perhaps the masterworks rank in the same numbers as with other wind instruments.

The increase of solo saxophone literature has been accompanied by a growing list of pieces for saxophone ensembles; most notably the saxophone quartet. The first modern saxophone quartet, *Le Quatuor de la Garde Républicaine*, with the soprano, alto, tenor, baritone instrumentation, was premiered by Marcel Mule and Messieurs Chaligné, Poimboeuf, and Chauvet on December 2nd, 1928 in La Rochelle, France.^v Although the first saxophone quartet dates back to 1857, it was during the 1930's that the medium became a serious genre for composers.^{vi} Since that time, the number of quartets has risen sharply and become common throughout the field of music. Just a few of the numerous present-day quartets are The New York Saxophone Quartet, Jean-Yves Formeau Quartet, Eugene Rousseau Saxophone Quartet, and Raschér Quartet. Since the 1930s, the number of compositions for saxophone quartet has also rapidly increased. Of the 18,000 saxophone compositions listed in *170 Ans de Musique pour Saxophone*, approximately a third are written for saxophone quartet. As with solo saxophone literature, the presence of capable saxophone performers has been crucial to an

increase in compositions for the saxophone quartet genre; however, not all quartets are written for a specific ensemble.

One result of the growth of accomplished saxophone players is the assumption by composers that there are performers willing to perform their music. David Dzubay's, *Di/con[ver(gence/sions)]* for Saxophone Quartet (1988), is one such work. Although it is dedicated to Sonny King, a saxophone teacher at the high school he attended, Dzubay indicated during email exchanges that he had no specific quartet in mind to premiere the work while he was composing. He assumed there were a large number of saxophone performers able and willing to perform the music.^{vii} It was premiered by then students at Indiana University; Michael LaMonica (soprano saxophone), Steven Logateta (alto saxophone), Greg Miller (tenor saxophone), and Eric Nestler (baritone saxophone).

Performing and discovering new music has become a staple of saxophone performance. With the constant influx of new music, it often takes time for historians to determine which pieces are most significant. A common expectation for saxophone players is to assume this responsibility. They are faced with the question of what makes a composition worth performing and what constitutes a possible significant work for saxophone literature. Innovative aspects of the music, idiomatic nature, influence on future saxophone, and artistic quality all need to be addressed when selecting literature. Dzubay's quartet contains a number of innovative musical ideas related to formal and thematic organization. Additional significant aspects of the music are the attention to the idiomatic nature of the saxophone and programmatic nature of the music.

This study examines both the compositional and performance aspects of *i/con[ver(gence/sions)]* and how they warrant its recognition as a significant work for saxophone.

Di/con[ver(gence/sions)] represents a noteworthy composition for the saxophone quartet idiom that exemplifies innovative writing and the performer/composer relationship. The level of writing merits recognition of Dzubay's only saxophone quartet as a significant addition to saxophone literature.

Dzubay takes an intuitive approach to his compositions and does not adhere to one specific approach. During email exchanges, Dzubay outlined two general approaches he uses while composing.^{viii} The first approach involves starting with small melodic or harmonic ideas and gradually developing them into a larger formal structure. A second approach, as seen in *Di/con[ver(gence/sions)]*, involves beginning with a large formal plan or a thematic title as a source of material. Recognizing how the concepts unfold within the music is essential to a thorough analysis that reflects Dzubay's compositional process.

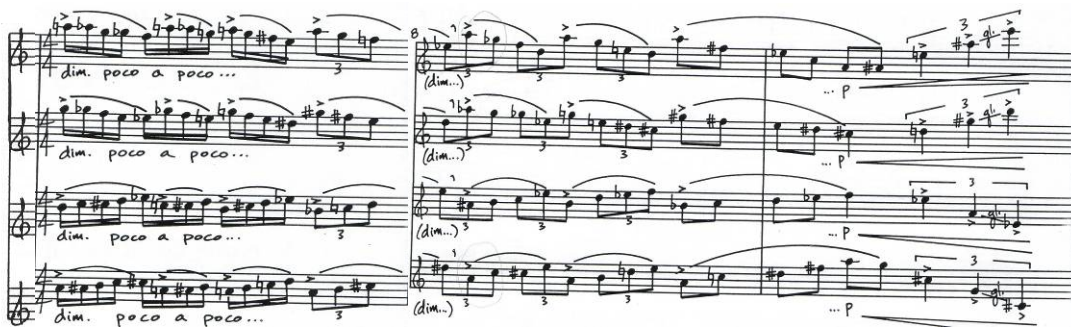
Four terms comprise the title *Di/con[ver(gence/sions)]*: divergence, convergence, diversions, and conversions. Whether it is rhythm, harmony, melody, or form, each of these terms is used conceptually within the context of the music. "Divergence" refers to a departure of different directions. "Convergence" refers to approaching different concepts to meet at a set point. The term "diversions" is used as a means of drawing attention to or momentum away from a set course, and "conversion" as a process of change from one form to another. All four terms play an integral part in how the contents of the quartet unfold and develop. In addition to the title, each movement of *Di/con[ver(gence/sions)]* has thematic titles that reflect compositional contents and serve as a point of departure for musical development.

MOVEMENT 1: “PROLOGUE – LAMENT”

Dzubay opens the beginning of the quartet with the “Prologue.” Many of the ideas presented in the opening section are later recalled and expanded upon throughout the remainder of the movement. During the entire opening section, all four saxophone lines remain entirely homorhythmic. The homorhythmic nature of the music allows for a concentration on intervallic expansion and contraction as well as related changes in rhythm and dynamics. As the intervals found within each saxophone’s melodic line expand, the rhythms slow down and the dynamics decrease. The soprano and alto saxophone lines are paired against the tenor and baritone saxophones in strict contrary motion. Every change from the original four-note pattern on beat 1 of measure 1 is matched in each of the other three parts, as all four parts adhere to the same intervallic expansion as the section progresses.^{ix} This process occurs twice in the “Prologue.”

The first instance spans measures 1-5 and the second measures 6-9 (example 1). In the opening measure, each saxophone begins with a four-note chromatic pattern at a fortissimo dynamic level. Not only does each line move chromatically but all four saxophone entrances span a 0123 set class.^x Each subsequent grouping can be seen through phrase markings and a return to each original concert pitch, Eb, F, F#, and E in the respective soprano, alto, tenor, and baritone saxophone lines. Dzubay gradually expands the range of each line from half steps to minor thirds by measure 5. At the same time, rhythms in each line slow from sixteenth notes to eighth notes over a 5/8 measure as dynamics decrease to piano at the same points.

Example 1. Measures 7-9: Portion of intervallic expansion in second “Prologue” phrase.^{xi}



In measure 6, Dzubay starts the process over a second time. Dzubay shifts back to sixteenth notes over a duple meter, the chromaticism of each line returns, and the dynamics are again marked fortissimo. This time, the process is presented in a slight diminution with a larger and faster decrease in rhythmic pace. However, in the second section of the “Prologue,” he begins each saxophone grouping on a concert G, A, Bb, and C – a 0246 set class. Whole steps are maintained and each individual line is expanded outward to a series of tri-tones over the last three notes. The larger intervallic increase is matched with a further rhythmic reduction to quarter-note triplets.

The changes to each saxophone line represent the concept of “divergence” introduced in the title. Each saxophone line begins with a small and chromatic four-note pattern and gradually expands to a larger interval. The respective starting notes between section 1 and 2, as well as the increased intervals within each section, adds to the divergence.

In measure 11 (example 2), Dzubay breaks from the established pattern of expanding intervals and introduces the concept of “convergence.” Instead of expanding intervals outward to coincide with a decrease in dynamics and speed of the rhythm, Dzubay ends measure 9 with a crescendo to fortissimo in measure 10. From this point, he diminishes the intervals, rhythmic pace, and dynamics, and breaks from the strict homorhythmic and intervallic writing. The four

lines move from successive tri-tones in measure 9 to chromatic patterns in measure 10 and a unison Eb in measure 12. The concert Eb is held by the tenor saxophone and used as a transition into the “Lament.”

Example 2. Measures 10-12: End of “Prologue.”^{xii}

Handwritten musical score for measures 10-12. The score consists of four staves. Measure 10 starts with a forte (ff) dynamic and a 'dim...' marking. Measure 11 features a 'ritard...' marking and a triplet of eighth notes. Measure 12 ends with a unison Eb note, marked with a piano (pp) dynamic. The staves contain various musical notations including eighth notes, triplets, and dynamic markings like ff, dim..., ritard..., and pp.

Immediately upon starting the “Lament,” Dzubay switches to 12-tone style.

Homorhythmic coherence found in the opening measures is avoided and the rhythms become freer and unpredictable. The first row begins in measure 13 and spans measures 13-16 (example 3). The soprano saxophone entrance in measure 16 marks the start of a second row extending to beat three of the baritone saxophone line in measure 21. A third row begins with beat four in the same measure and ends with the concert Ab in the tenor saxophone line of measure 26.

Example 3. Measures 13-16: First twelve-tone row.^{xiii}; row in concert pitch: D-B-Bb-F#-A-Ab-Eb-C-“D”-F-G-“C”-C#-E.

Handwritten musical score for measures 13-16. The score consists of four staves. Measure 13 starts with a tempo marking of quarter note = 60. The staves contain various musical notations including eighth notes, quarter notes, and dynamic markings like p, pp, mf, and pp. The score includes various musical notations such as eighth notes, quarter notes, and dynamic markings like p, pp, mf, and pp. The staves contain various musical notations including eighth notes, quarter notes, and dynamic markings like p, pp, mf, and pp.

In measure 26, Dzubay introduces a fourth row (example 4). In contrast to the first three rows, he chooses to overlap the end of the fourth row with the transition into a second section of music found in the “Lament.” Although the triplets on beat two of measure 27 resemble the start of the third row from measure 21, there is no concert Db to finish the fourth row until measure 29. During that brief extension, Dzubay foreshadows the second section of the “Lament.” In measures 28 and 29, the bottom three saxophone lines each contain the interval of a major seventh that serves as an integral part of the following section of music.

Example 4. Measures 26-29: Row 4 and introduction of sevenths.^{xiv}



With the advent of the second section, an explanation of the title “Lament” is introduced into the music. The first movement of *Di/con[ver(gence/sions)]* is comprised of eight distinct sections with at least one new compositional device presented in each section (Table 1). At the same time, each new section of music reflects back upon the previous section and incorporates a past musical idea with the new one being presented. This reflection, or “lament,” on past sections is representative of the title at hand.

Table 1. Measures for eight sections of “Lament.”

Section	Measures
1	13-29
2	30-39
3	40-46
4	47-51
5	52-57
6	58-61
7	62-65
8	66-76

The second section movement 1 is labeled “floating” with the soprano forming its rhythmic backbone in a steady presentation of quarter notes (example 5). All but the first measure of this soprano line contains a major seventh. However, taking into account that much of the music in the quartet is based on pitch classes, the inverted intervals serve the same function and follow suit with the subsequent soprano saxophone measures. The alto saxophone eventually follows the soprano line in a similar pattern but one eighth note behind. The baritone saxophone enters the pattern in measure 36 with a dotted quarter-note rhythm and the tenor saxophone quickly after with a triplet-based rhythm.

At this point in the music, each line of the saxophone quartet contains the interval of a seventh that ended the first section of the “Lament.” Also, with each respective saxophone entrance, the clear quarter-notes of the soprano saxophone line and rhythmic pulse of the ensemble is further obscured. The brief section started with a steady and clear pulse in the soprano saxophone and 013 set class chords in the other three lines. These two opposing concepts once again exemplify the dichotomy of converging and diverging aspects of the music. Clear block chords and a steady rhythmic pulse is gradually reduced to a “floating” atmosphere.

In a rapid contrast, the second section comes to an end in measure 40 with each part converging into the same rhythm for the third section of the piece.

Example 5. Measures 30-39, section 2.^{xv}

Leading into measure 40, Dzubay creates a hemiola between the duple-based rhythms in the soprano and alto saxophone lines, and the triplet-based rhythms of the tenor and baritone saxophones. Rhythmic ambiguity has built throughout the previous section with each saxophone entering into a pattern based on sevenths but with different rhythms. This culminates with the hemiola moving into measure 40. The culmination of rhythmic ambiguity serves two purposes – the first being a complete divergence from rhythmic coherence amongst the quartet, and the second of drawing attention to the presentation of notes in the baritone saxophone line.

Homorhythmic writing starting in section 3 directly contrasts with the rhythmic ambiguity of section 2. It also opens the door for rhythmic density to help clarify the musical

ideas. Whereas section 1 utilized a crescendo and often an increase in rhythmic density to clarify the start of a new row, Dzubay uses the same concept to highlight his use of the 0145 set class. It could be argued the composer was simply using a synthetic scale of half steps connecting minor thirds, as is often seen throughout the quartet. This series of intervals is presented in beat four, measure 39 of the baritone saxophone line. Nonetheless, as seen in measure 40, Dzubay uses the four-note relationship in a vertical harmonic and canonic fashion.

To maintain the 0145 harmonic relationship, measures 40-46 are by and large comprised of parallel motion (example 6). When Dzubay deviates from the harmony, it is in a passing fashion. He uses both rhythms and accents to shift attention immediately back to the prevailing harmony. The same harmony ends the brief section. The 0145 set class is used in a harmonic and scalar fashion in a number of other points in the music and subsequent movements.

Example 6. Measures 40-46: Use of 0145 in section 3. Vertical use of 0145 is notated with a downward arrow. Scalar use of 0145 is notated with brackets.^{xvi]}

The image displays a musical score for measures 40 through 46, arranged in two systems of four staves each. The notation includes various musical elements and annotations:

- Measure 40:** Features a tempo marking of $\text{♩} = 72$ and a *ritard...* instruction with downward arrows. Dynamics include *f* and *p*. A bracketed scalar sequence is shown.
- Measure 41:** Marked *a tempo with $\text{♩} = 60$. Dynamics include *p* and *f*. A downward arrow indicates vertical use of the 0145 set class.*
- Measure 42:** Includes an *accel...* instruction. Dynamics include *f* and *fpp*. A bracketed scalar sequence is present.
- Measure 43:** Starts with *(accel...)*. Dynamics include *mf* and *mp*. A bracketed scalar sequence is shown.
- Measure 44:** Features a *ritard...* instruction with downward arrows. Dynamics include *f* and *mf*. A bracketed scalar sequence is present.
- Measure 45:** Dynamics include *f* and *mf*. A bracketed scalar sequence is shown.
- Measure 46:** Includes *n.v. ... vib. ... n.v.* markings. Dynamics include *p*, *mp*, and *pp*. A bracketed scalar sequence is present.

After a short pause in the music, a clear start to section 4 begins in measure 47 (example 7). Although it is only five measures in length, it includes four major concepts employed in the previous three sections. Dzubay also introduces a fifth musical idea that is used in the following section. In section 4, each saxophone entrance begins with a major seventh – the same interval used throughout section 3. Also, all four saxophones present an entire row in their first phrase. Unlike the group presentation of all twelve tones, in section 4 the rows are contained within each individual line. To accomplish this idea, Dzubay presents each saxophone line in a canonic fashion. The baritone saxophone enters first, followed by the tenor, alto and soprano saxophones respectively. The increasing rhythmic complexity coincides with a decreased space between each entrance. Three beats separate the baritone and tenor saxophone entrances followed two counts later by the alto. One beat behind the alto saxophone entrance is the soprano saxophone. The second entrance of each saxophone comes in the same order, but is separated by a single beat and is placed a half step higher. Ending the section is a full beat of composite 32nd-note rhythms propelling the rhythmic energy of the section into the soprano saxophone entrance and beginning of section 5.

Example 7. Movement 1, measures 47-50: Twelve-tone melodic theme used throughout all four saxophone lines.^{xvii}

Section 5 begins with staggered saxophone entrances one sixteenth note after the previous entrance – another divergence from rhythmic coherence. The first five measures of section 5 form a canon, similar to section 4, but now at the unison (example 8). The melodic

lines once again stem from the 0145 set class with each successive phrase containing additional portions of the resulting scale. The outcome is a cascading effect of descending half steps and minor thirds passed throughout the ensemble. By the end of the section, the ensemble gradually breaks from the canon, slows rhythmically, and on beat 4 converges to a unison concert D.

Example 8. Measures 51-54, section 5: Staggered 0145 entrances.^{xviii}

The image shows a musical score for measures 51-54, section 5. The score is written for four staves, likely representing different instruments. The time signature is 4/4, and the tempo is marked as quarter note = 80. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, mf). There are also tempo markings: "(accel...)" at the beginning and "accelerando 'poco a poco..." later in the section. The notation is complex, with many notes and slurs, indicating a dense and intricate musical texture.

Section 6 begins in a manner similar to the opening “Prologue.” The soprano and baritone saxophones are juxtaposed in a similar strict contrary motion and homophonic rhythm (example 9). The alto and tenor saxophones are paired as well. However, in measure 59 the music quickly becomes highly chromatic and rhythmically complex. The flurry of notes dissipates over the subsequent two measures as the tempo slows. Just as quickly, the texture of the ensemble diminishes to a solo concert Eb in the baritone saxophone – an ending similar to the end of the “Prologue.” The rhythmic unity of measure 58 unravels and diverges through dense rhythmic layers and into a one-voice texture.

Example 9. Measures 58-62, section 6: Divergence of rhythmic unity.^{xix}

The musical score for measures 58-62, section 6, is presented in four staves. Measures 58-61 feature a complex, divergent rhythmic texture with various note values and rests. Measure 62 is marked 'rit...' and '♩=50'. The score includes dynamic markings such as p, pp, mp, f, and ff, and articulation markings like accents and slurs. The tempo is marked 'poco a poco ...'.

The concert Eb of the baritone saxophone holds into measure 62 and initiates the four measures of section 7. Section 7 is a brief recapitulation of section 1 and includes another twelve-tone row in a relaxed and rhythmically free style.

Also marked “floating,” section 8 is reminiscent of the second section of the opening movement (example 10). In contrast to section 2, Dzubay switches the roles of the soprano and the alto saxophones with the bottom two voices. The tenor saxophone commences the seventh-based motive in measure 66 – this time on a concert D. In the next measure, the baritone saxophone enters on the upbeat of beat 1 in opposition to the quarter notes of the tenor saxophone line. A relatively rhythmically free presentation in the alto and soprano saxophones

recalls the interval of a seventh in measures 70 and 71, as well as patterns based on the 0145 set class in measure 75. The section gradual tapers off in dynamics and rhythmic density to another concert Eb; this time held by the alto saxophone.

Example 10. Measures 66-79, section 8.^{xx}

Ending the first movement, Dzubay includes what could be considered a reflection, or “lament,” of the opening “Prologue.” The section also serves as a transition from movement 1, “Lament,” to movement 2, “Machination.” Spanning measures 80-93, “Interlude 1,” of the second movement is predominately in a homorhythmic style similar to that of the “Prologue.” However, in contradiction to the “Prologue,” rhythms start slow and decrease in duration. This in turn increases tension and a momentum that is carried into the second movement. Throughout the section, notes are again grouped mostly into sets of four. In addition to similar note groupings, the soprano and alto saxophone lines once again move in contrary motion to that of

the tenor and baritone saxophones. However, the intervals each group spans neither exceed that of a fourth nor expand or diminish in size. Although there are important similarities between the “Prologue” and “Lament,” differences between the two sections highlights a shift in focus from intervals and notes to rhythm.

Example 11. Measures 80-93: “Interlude 1.”^{xxi}

The musical score is handwritten and consists of three systems of four staves each. The first system (measures 80-83) is in 4/4 time with a tempo marking of $J = 108$. It features a melodic line with a crescendo and a 'poco accent' marking. The second system (measures 84-87) is marked 'simile' and continues the melodic line with a '(cresc...)' marking. The third system (measures 88-91) continues the melodic line with a '(cresc...)' marking. The final system (measures 92-93) features a more complex rhythmic pattern with a 'ff' marking and a 'seque' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Reference to the title is also found in the transition into the second movement (example 11). The rhythmic nature of the music recalls the opening “Prologue” and rhythmic fluxuations found in “Lament.” This “conversion” takes previously used musical ideas and uses them in a manner similar to that of a locomotive, or “machine,” gaining momentum. The momentum creates a smooth segue through the opening “Interlude #1” and into the “Machination” second of movement 2.

MOVEMENT 2: “INTERLUDE #1 – MACHINATION”

The second movement, “Interlude #1 – Machination,” employs rhythmic development as its main compositional thread. It is divided into three main sections – an opening A section spanning measures 94-135, followed by section B over measures 136-170, and a return of a developed A section in measures 171-203. Dzubay ends the movement with a short eight-bar coda in measure 204. The result is a three-part sonata-rondo form (Table 2).

Table 2. Measures for sections of “Machination.”

Section	Measures
A	94-135
B	136-170
A’	107-203
Coda	204-211

Melodic themes (often twelve-tone), diminished patterns, intervallic development, and more importantly rhythmic motives all used throughout the movement are loosely presented in the opening measures of each section. The term “machination” reflects the machine-like nature of the music. Hocketing and composite rhythms found in the music portray the saxophone quartet as a “machine” with each part dependent on the other three. Each saxophone line comprises a separate part of a cohesive unit that comes together into a single composite rhythm. Separately, little significance can be attributed to any one motive. However, when presented together, all four lines combine to form a rhythmic-based machine. How these rhythms come together and interact, in combination with thematic concepts stemming from the title of the quartet, establishes the compositional framework of the entire movement.

Each of the four rhythms found in the composite rhythm of section A is presented in

measures 94-106. Dzubay presents all four rhythmic motives separately in distinct twelve-tone based phrases. The first row spans measures 94-96. However, none of the four rhythms are present in the opening phrase. He chooses to preface the twelve-tone writing as an integral part to the entire movement instead.

The first of the four rhythms surfaces in the alto saxophone line with the sixteenth-note pick up note into measure 98. This rhythmic motive is later shifted to the soprano saxophone (example 12). The second part of the “machination” motive is introduced in the baritone saxophone line as sextuplets on beat 4 of measure 98. This, in combination with the soprano saxophone in measure 99 forms the basic rhythmic contribution of the baritone saxophone. Beat three of the soprano saxophone line in measure 99 also doubles as the first note of a predominantly tenor saxophone rhythm. This third rhythm eventually serves as the main rhythmic pulse when presented with the other saxophones. However, when first presented in measure 99, the driving rhythm is shared between the soprano, tenor and baritone saxophones in a hocketing fashion. The alto saxophone component of the “machination” rhythm is presented in measure 100 and shared between the alto and baritone saxophones. The upbeat of beat 2 in the alto saxophone line is followed by a concert Ab on beat 3 of the baritone saxophone line. A fifth rhythm, not part of the composite rhythm but used later, is found in measure 103 in the alto and tenor saxophone lines (example 13). Its use later, in conjunction with the driving tenor saxophone line, helps drive portions of the movement.

Example 12. Measures 97-100: Introduction of “Machination” rhythms.^{xxii}



Example 13. Measures 103-104: Fifth rhythmic motive of section A.^{xxiii}



Three possible relationships stemming from the opening introduction of “Machination” can be connected to the original title of *Di/con[ver(gence/sions)]*. The first is that of “convergence.” Each of the five rhythmic ideas presented in section A is initially introduced as a single unit, reintroduced in rapid succession in measure measures 104-106, and come together by measure 107 to converge in the composite rhythm (example 14). Example 4 is the composite “machine” rhythm found in section A.

Example 14. Measures 107-110:
Example of section A composite “machine” rhythm. ^{xxiv}



The second thematic idea is that of “conversions.” The initial twelve-tone phrase of the movement, although steady in tempo, has very little rhythmic momentum to carry forward its energy. By measure 107, the four members of the ensemble have converted rhythmic ideas into a single cohesive unit with a steady rhythmic pulse. In other words, each member of the saxophone quartet loses its personal identity and becomes a vital part of a secondary group.

Measure 111 introduces a third thematic concept into the music (example 15). After finally joining all four saxophone lines into a single cohesive unit, Dzubay shifts the quartet to a 6/16 measure. The initial introduction of this rhythmic “diversion” lasts only three measures before immediately switching back to the 4/4-based rhythmic motor. The second introduction of the diversion theme occurs in measure 117 and is expanded to five measures and an additional

9/16 bar before returning to a duple meter in measure 123. The changes in meter interrupt the music and draw attention away from the rhythmic flow established by the ensemble.

Example 15. Measures 110-113: Rhythmic “diversion.”^{xxv}



Rather than immediately jumping back into the section A composite rhythm in measure 123, each instrument enters on the original driving tenor saxophone rhythm originally introduced in measure 103 (example 16). The soprano saxophone enters first on beat one with the alto, tenor, and baritone saxophones every respective eighth note. It establishes a smooth transition back into duple-metered rhythms and clarifies the return of the machination motive of measure 125.

Example 16. Measures 123-125: Transition to “machine” rhythm.^{xxvi}



Measures 128-135 involve another transitional diversion leading the ensemble back to a second section of twelve-tone writing over measures 136-139 (example 17). The driving rhythms developed thus far in the movement are eliminated and the ensemble begins rebuilding its rhythmic cohesiveness through a new set of musical ideas, or section B. In addition to the return of twelve-tone writing in measure 136, rhythmic ideas, motion by half steps, thirds, and sevenths are outlined. The second set of motives combine to form the rhythmic unit that leads the quartet throughout section B.

Example 17. Measures 136-138: Return of twelve-tone writing and intervallic writing^{xxvii}; row in concert pitch: A-Ab-G-E-Eb-B-D-Db-Bb-C-F-Gb-“Ab”



One of the first motives is found in measure 137 – a seventh on the upbeat of beat 1 in the alto saxophone line (example 18). There are two more sevenths in the tenor and soprano saxophone lines in the next measure. A continuation of the motive is found in measure 139 as a succession of ascending sevenths in the bottom three voices. The tenor and alto saxophones have an additional smaller motive of a minor third added to their short musical phrase.

The minor thirds finishing the tenor and alto saxophone lines of measure 139 set up an important intervallic relationship found throughout section B. Chromatic motion involving two minor thirds separated by a half step is introduced. It is reflective of the 0145 set class seen in the first movement. Beat one of measure 140 has the soprano saxophone moving from a concert B to a D immediately followed on the second half of the beat with the tenor saxophone playing a

concert Db and Bb. Dzubay repeats the motion over the remainder of measures 140 and 141.

This relationship is recalled throughout the next section of music as the pattern is expanded and developed. The chromatic succession of minor thirds reappears in measure 147 of the soprano saxophone line and remains an important part of the texture until the end of section B. In conjunction with the soprano and tenor saxophones, the alto line of measures 141 and 142 is outlines and to be developed in the subsequent measures. The section ends with the descending seventh found in measure 143 of the soprano saxophone.

Example 18. Measures 139-143: Reintroduction and use of 0145 set class.^{xxviii}

The musical score for Example 18, measures 139-143, is presented in two systems. The first system covers measures 139 to 143, and the second system covers measures 142 to 143. The score is written for four staves in 3/4 time. The first system shows measures 139, 140, and 141. The second system shows measures 142 and 143. The score includes various musical notations such as notes, rests, slurs, and dynamics (mf, pp, p). The first system shows a complex texture with multiple melodic lines and harmonic support. The second system shows a continuation of the texture, with a focus on the soprano saxophone line in measure 143.

A reiteration of the chord from measure 136 marks the next portion of section B (example 19). Beginning in measure 144, the development and exposition of rhythmic motives

proceed in a fashion similar to that of section A. All of the remaining motivic components of section B unfold in measure 144 with the soprano saxophone and onset of its second phrase. The descending line later becomes the main alto saxophone motive by measure 148. Two remaining motives are the quarter-note triplets seen in the baritone saxophone line of measure 145, and the four-note chromatic line in the following tenor saxophone entrance. All four motives comprising the rhythmic motor of section B have been introduced at this point in the music; the soprano saxophone line of measures 144-145, baritone saxophone line of measure 145, sustained note of the alto saxophone in measure 146, and the chromatic line of the tenor saxophone in the same measure. They are developed throughout section B before culminating in measure 171. The full interaction of the different motives is first seen in measures 148-153.

Example 19. Measures 144-153: Introduction and interaction of rhythmic motives found in section B.^{xxix}

The musical score for measures 144-153 is presented in two systems. The first system contains measures 144, 145, 146, and 147. The second system contains measures 148, 149, 150, 151, 152, and 153. The score is written for four saxophones: Soprano, Alto, Baritone, and Tenor. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, triplets, and dynamic markings (pp, p). The Soprano saxophone line starts in measure 144 with a quarter-note triplet. The Baritone saxophone line starts in measure 145 with a quarter-note triplet. The Alto saxophone line starts in measure 146 with a sustained note. The Tenor saxophone line starts in measure 147 with a four-note chromatic line. The interaction of these motives is developed throughout the section, culminating in measure 171.

Each of the four motives adheres to the same saxophone line outside one section of music. Beginning in measure 162, the original alto saxophone line is moved to the baritone. It is passed to the tenor saxophone in measure 163 and then returns to the alto saxophone by measure 164 (example 20). The same is true for the tenor and soprano saxophones. In measure 162, the soprano saxophone moves to the tenor saxophone line and then up to the alto. The tenor saxophone line is passed from the soprano to the baritone saxophone in the same measures. Quarter-note triplets found in the baritone saxophone line are not included and are briefly left out of the texture. The use of only three of the four lines results in a measure of rest for the one part not participating.

Example 20. Measures 162-164: Exchange of section B motives.^{xxx}

The image shows a handwritten musical score for measures 162, 163, and 164. It consists of four staves, each representing a different saxophone part. The notation is complex, featuring many beamed notes, rests, and dynamic markings such as 'p' (piano). The staves are arranged in two pairs, with the top pair likely representing the soprano and alto saxophones, and the bottom pair representing the tenor and baritone saxophones. The music shows a clear exchange of motives between the parts across the three measures.

The rhythmic motives of section B are not the only material used to compose the section. By measure 154, twelve-tone melodic material is reintroduced (example 21). In contrast to the twelve-tone writing thus far, each row is self contained within a single instrumental line and marked with a metric shift, which involves the first 5/4 measure of the second movement. A 4:5 rhythm in the top three voices is played over a presentation of twelve-tone writing in the baritone saxophone line. Dividing the measure into four equal parts, each chord lasts the equivalent of five sixteenth notes. The chords also use a segment of the 0145 set class and maintain a 014 relationship. Underneath the sustained chords, the baritone saxophone presents the twelve-tone

rows. The first row spans beats 1-3. With only two beats remaining in the measure, the second row begins on beat 4 of measure 154 and proceeds to measure 155. The last four notes have a dual purpose and redirect the baritone saxophone back to its original role in the rhythmic unit first presented in measures 148-153.

Example 21. Measures 154-156: Twelve-tone row found in baritone saxophone line^{xxx};
 baritone saxophone rows in concert pitch: (1) A-Bb-C#-D-F#-D#-E-G-F-C-B-G#;
 (2) A-Bb-C#-D-F#-D#-E-G-Ab-D-B-C#.

The image shows a musical score for measures 154-156. It consists of four staves. The first three staves are for the baritone saxophone, and the fourth is for the alto saxophone. The key signature is one flat (Bb). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (mp, p, sub p, PP). The twelve-tone row is clearly marked in the baritone saxophone line.

A similar section is found in measures 165-166 (example 22). This second presentation involves the rows being placed in the alto saxophone line, and a 5/16 measure to ensure the third row being completed. The alto saxophone row ends on a concert A at the end of measure 166. The row is actually completed a sixteenth note earlier on concert Ab. However, the advent of the final A together with the other three saxophones forms a brief 0145 chord, connecting it to measure 154 and other uses of the set. Following the chord is one measure of the rhythmic motor to connect the music to the next section of music.

Example 22. Measures 165-167: Twelve-tone rows found in alto saxophone line^{xxxii},
alto saxophone rows in concert pitch: (1) A-Bb-Db-D-F#-Eb-E-C-F-C-B-Ab;
(2) A-Bb-Db-D-Gb-Eb-E-G-F-C-B-Ab-*A.

In contrast to what he does in section A, Dzubay does not include any brief rhythmic diversions in section B. Although a series of sixteen-note triplets are again presented, the entire saxophone quartet stays in a duple meter and the rhythmic pulse of the ensemble is not interrupted. Measures 168 and 170 include a composite rhythm of sextuplets that is split and passed between amongst the quartet (example 23. The soprano and alto, and tenor and baritone saxophone are paired initially, switching to an alto/tenor, soprano/baritone combination the second time. Measure 169 divides the two measures with five beats of the section B rhythmic motive.

Example 23. Measures 168-170: Sextuplet and 5/4 measure exchange.^{xxxiii}

Returning the music to section A, measure 171 marks shift back toward the original composite rhythm (example 24). Once again, Dzubay introduces each rhythmic component through a series of tone rows: measures 170-174, 175-176, and 176-177. By measure 179, the ensemble has once again rhythmically congealed into a single cohesive unit. Sections of the rhythm alternate in a fashion similar to earlier parts of the movement. However, in addition to the diversions of 6/16 measures, Dzubay chose to interject material from the second machination section.

Example 24. Measures 189-197: section B material combined section A material.

The musical score for measures 189-197 is presented in three systems, each with four staves. The notation is complex, featuring various time signatures (4/4, 5/4, 6/16) and musical symbols (notes, rests, accidentals, and dynamic markings). The score illustrates the combination of section B material with section A material, as indicated by the caption. The first system (measures 189-191) shows a mix of 4/4 and 5/4 time signatures. The second system (measures 192-194) continues this pattern. The third system (measures 195-197) includes 6/16 time signatures, which are mentioned in the text as diversions from the main rhythm.

Following three measures of 6/16 writing, he includes a 5/4 bar related to measure 154. With the reintroduction of this measure, the row originally found in just one instrument is now passed throughout the ensemble. The row begins with the first five sixteenth notes of the

baritone saxophone line in measure 193. The next five notes of the row move to the tenor and alto saxophones respectively until all twelve notes are presented, thus keeping to the original 4:5 grouping of notes. With twelve notes in a row and 20 sixteenth notes in the 5/4 measure, two rows cannot be completed in one measure. After the presentation of all twelve tones is completed, the last three notes of the alto saxophone line and subsequent alto notes do not contain any repeated notes – insinuating a continuation of the pattern.

A similar approach is found in measures 198-199 over a pair of 3/4 measures (example 25). Following a composite rhythm of sixteenth notes, the row begins with the first five sixteenth notes of the soprano saxophone line in conjunction with the concert G in the alto saxophone, moves to the next five notes of the tenor saxophone, and is completed with the concert Db of the alto saxophone line. Spanning measure 199, the second row begins with beat one of the alto saxophone, moves to the baritone saxophone for the next three notes, back to the alto line for three notes, and ends in the tenor saxophone. Even though the two measures allow room for two rows to be completed, measure 199 also serves as a transition into measure 200. Instead of finishing the second row, the soprano saxophone line reintroduces the baritone motive originally heard in measure 107.

Example 25. Measures 198-199: Use of row and transition into measure 200^{xxxiv};
 m. 198 row in concert pitch: G-Eb-D-B-Bb-Gb-A-Ab-F-E-C-Db; m. 199 row in concert pitch:
 Eb-D-B-C#-Bb-F#-A-Ab-F-G-C-C#-E.

Reintroducing the motive alludes to the material in the following measure, and the return of motivic material similar to measure 123 (example 26).

Example 26. Comparison of measures (a) 123-124 with (b) 200-203.^{xxxv}

The image displays a musical score comparison between two sections, labeled (a) and (b). Section (a) covers measures 123 and 124, while section (b) covers measures 200, 201, 202, and 203. The score is written for four staves, each containing a different instrument line. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'dim...' (diminuendo). The score is presented in a two-column format, with measures 123-124 on the left and measures 200-203 on the right. The notation is complex, featuring many beamed notes and rests, indicating a fast or intricate passage. The comparison highlights the structural and motivic similarities between the two sections, as indicated by the example number and the 'xxxv' reference.

Dzubay again divides the ensemble into two groups with the soprano and tenor saxophones paired against the alto and baritone saxophones. He alters the motive slightly by removing its first beat from the tenor and baritone saxophone lines. This staggers each pairing of instruments

by one beat and results in a composite rhythm of solid sixteenth notes. Each part ends one beat after the other with the soprano saxophone exiting first and followed by the baritone, alto, and tenor saxophones, respectively.

Three subito fortissimo eighth notes appear in measure 204 and mark the beginning of the final seven measures of “Machination.” In measure 205 each instrument moves in a parallel and homophonic motion (example 27). Through a progression of rhythmic phasing, the quartet immediately begins deviating from the unified motion in measure 206 as the tenor saxophone line begins moving every third sixteenth note versus every beat. The baritone saxophone follows suit in the next measure by switching every fifth sixteenth note. The alto saxophone joins the deviation from the beat in measure 208 by also switching every third sixteenth note. Serving as a rhythmic backbone, a consistent pulse is maintained by the soprano and maintained until the end of the movement.

The “divergence” of the ensemble from measure 204 to end the movement is contrary to the converging concepts introduced by Dzubay throughout the movement. Constantly drawing the ensemble into a single unit through material presented via twelve-tone phrasing and rhythmic obscurity is directly contrasted by systematically dismantling a fortissimo homophonic unit into a scattered soft ending. Even with the steady pulse found in the soprano saxophone line, all semblance of a unified ensemble is lost.

Example 27. Measures 204-211: Ending of movement 2 and “divergence” of rhythmic motives.^{xxxvi}

The musical score is divided into three systems, each containing four staves. The first system (measures 204-211) features a key signature of one sharp (F#) and a 4/4 time signature. The first two staves of each system are marked with *ff* (fortissimo) and include trills and tremolos. The third and fourth staves are marked with *sub f* (sub-fortissimo) and include the instruction *simile*. The second system (measures 212-219) features a key signature of one sharp and a 4/4 time signature. The first three staves are marked with *dim. poco a poco...* (diminuendo poco a poco). The fourth staff is marked with *dim. poco a poco...*. The third system (measures 220-227) features a key signature of one sharp and a 4/4 time signature. The first three staves are marked with *(dim...)* and the fourth staff is marked with *PPP* (pianississimo).

MOVEMENT 3: “INTERLUDE #2 – WHIRLWIND – EPILOGUE”

For the final movement, “Interlude #2 – Whirlwind – Epilogue,” Dzubay uses melodic material as a main compositional component. Whereas he chose to use a series of interactive rhythmic motives in “Machination,” in the third movement he used predominantly a composite rhythm of constant sixteenth notes. However, within the invariable rhythm are again twelve-tone based melodies, diminished patterns, pitch-class sets, rhythmic interactions, and thematic material distributed throughout the ensemble.

“Whirlwind” is divided into three distinct sections. Each section progressively increases in length and volume, as well as rhythmic and harmonic density. Marking the start of each section is a solo alto saxophone line comprised of a repeated four-note chromatic motive. The motive is in turn passed throughout each member of the quartet. Music within each section begins in a soft and soloistic manner and increases in both intensity and density. Each building of intensity is matched with a decrease in tension as phrases draw to a close. Smaller melodic lines and phrases within the three larger sections follow a similar pattern. The resulting effect is analogous to gusts of wind that quietly enter the music, build to a climax, and then diminish to a whisper.

Regardless of what is happening in the music, no single line is individually highlighted at any point in the third movement. Whereas the first two movements often had each member of the quartet procure a specific part of the music, the third movement requires each instrument adhere to one continuous musical fabric. Entrances match the end of the previous phrase, dynamic changes occur at the same times, and no single instrument strays from the musical texture. All four saxophone lines converge together and are converted into a secondary compositional device.

Section 1 of “Whirlwind” begins with an ascending chromatic motive, presented by the alto, and immediately shared by the remaining members of the quartet. The entire section is generally monophonic with little overlapping of parts. Other than a few notes when a melodic line is passed from one saxophone to another, the first major interaction between saxophone lines does not occur until measure 234, between the soprano and alto (example 28). The baritone and tenor immediately follow suit.

Example 28. Measure 233-234 of “Whirlwind.”^{xxxvii}

The image shows a musical score for four saxophones (Soprano, Alto, Tenor, Baritone) across measures 233 and 234. The key signature has two flats (B-flat and E-flat). Measure 233 begins with a soprano line playing an ascending chromatic scale (B-flat, C, D, E-flat, F, G, A, B-flat) marked with a piano (p) dynamic. The alto, tenor, and baritone lines are silent in this measure. In measure 234, all four parts enter. The soprano and alto play a descending chromatic scale (B-flat, A, G, F, E-flat, D, C, B-flat) marked with mezzo-forte (mf) and piano (p) dynamics. The tenor and baritone play a descending chromatic scale (B-flat, A, G, F, E-flat, D, C, B-flat) marked with mezzo-forte (mf) and piano (p) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

Measure 235 marks the first time three voices sound at the same time (example 29). The top three voices are combined into passages of chromaticism and minor thirds – a common melodic trait of the movement. Finally, all four saxophones enter the texture when the baritone reenters on beat 4 of measure 236. The baritone culminates the phrase with a pattern of descending fourths while accenting every fifth note to match descending sixteenth note passages in the rest of the quartet. Keeping to the “whirlwind” style of composition, the group ends the phrase with a decrescendo that leads into the tenor line alternating on sixteenth notes. This transitional measure is comparable to the end of section 2 of “Whirlwind,” measure 258, where the baritone line follows the same musical concept.

Example 29. Measures 233-238: Interaction of all four parts and end of section 1.^{xxxviii}

The image displays a musical score for four staves, spanning measures 233 to 238. The notation includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano), along with articulations like accents and slurs. The score is divided into two systems: measures 233-235 on the top system and measures 237-238 on the bottom system. The music features complex rhythmic patterns, including sixteenth notes and slurs, indicating a dense and interactive texture.

Section 2 begins in measure 239 (example 30). Once again the music begins with the alto – this time establishing a slightly faster tempo a tritone higher than section 1. The remaining three saxophones do the same on a concert E above the previous Bb. The same whirlwind effect is applied to dynamic shaping, constant sixteenth notes and smooth transitions from one line to another. As in section 1, there is little disruption of the constant flow of sixteen notes or overlapping of melodic lines. However, section 2 adds another dimension. The tension of the movement of increased through a denser texture than the previous section. Even though the fabric of the music has more activity and exchanges between saxophone lines, few of the sixteenth notes overlap. Instead, longer sustained notes are placed at the ends of phrase and overlap the next entrance. This results in one of the four parts being held to overlap the entrance of the next saxophone.

Example 30. Measures 239-243: Rhythmic interaction and introduction of sustained notes.^{xxxix}

Faster ♩ = 132

The musical score consists of five staves. Measures 239-241 show a complex rhythmic texture with sustained notes and dynamic markings (p, pp, mp). Measures 242-243 show a transition to a more sustained texture with a tone row introduced in measure 242.

The second section of “Whirlwind” also includes tone rows. In measure 242, the tenor line introduces one such row (example 31). Although previous passages include all twelve pitches, measure 242 marks the first clear and overtly intentional use of a row in a single voice. Subsequent measures involve the alto in measures 244, 247. In the third section, the tenor does the same in measure 268, and the baritone in measures 271-272. The contour of each row is also important, as every presentation follows the same intervallic expansion. Each of the lines begins with a half-step movement and grows to a major seventh to end the phrase.

Example 31. Measures 242-245: Rows and intervallic expansion.^{x1}

The image displays a musical score for measures 242 through 245. It consists of four staves, each with a treble clef. Measure 242 shows a series of notes and rests with dynamic markings of *p* and *mp*. Measure 243 continues the melodic lines with *p* dynamics. Measure 244 features a more complex melodic line with *mp* and *pp* dynamics. Measure 245 concludes the sequence with *p* dynamics. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure.

Measure 246 contains a third compositional aspect found in the second section of “Whirlwind.” The 0145 set class is reintroduced into the music and becomes a melodic center point as the culmination of the section approaches (example 32). The alternating pattern of half steps and minor thirds has thus far comprised a frequent part of the melodic lines. What changes is the stricter organization of the lines into a series of half steps and minor thirds that follow a linear use of the intervals from a 0145 set.

Also, most of the writing thus far in “Whirlwind” has involved one or two parts at a time with a few brief passages of three. The four entrances found in measure 249 more clearly contrast the idea. Each one of the entrances, staggered one beat apart, additionally outline the 0145 set class. This occurs a second time, minus the baritone, in measure 252 and to a much greater degree in measures 254-257.

Example 32. Measure 249: Four-part use of 0145 set class.^{xli}

A series of canonic entrances begin in measure 254 (example 33). The tenor enters on beat 3 with the baritone coming in a beat later, followed by the alto on beat 1 of measure 255 and the soprano on beat 2.

Example 33. Measures 254-258: Expansion of four-part writing and diminish of tension.^{xlii}

The entrances are presented in diminution on beat 4 of measure 255 and beat 2 into 3 in measure

256. Each instrument enters one sixteenth note apart and following the same note patterns – the soprano, tenor, alto and baritone respectively. Even with the increasingly complicated texture, each of the saxophone lines still maintains its place within the quartet.

The third section of “Whirlwind” begins on measure 259 (example 34). Once again, the section increases in tempo and begins with the alto saxophone introduction followed by each member of the ensemble. However, for the first time Dzubay has each instrument enter at a separate volume. Also, he chooses to quickly move from smaller chromatic lines to more angular melodies containing accents and greater dynamic contrasts.

Shorter melodic lines and faster exchanges between lines increases the musical tensions built over the previous two sections. One such example is found overlapping measures 261 and 262. The entrance of the top three saxophone voices occurs at the same time. Not only is this far earlier in the music than the previous two sections, but it only spans four sixteenth notes. The baritone saxophone bookends the brief entrance. A somewhat similar passage takes place on the down beat of measure 265 in the bottom three voices. This time the alto saxophone plays on each side of the entrance and follows the down beat with a tone row beginning on beat 2. More occurrences can be found in measure 267 and 269. Each time, a different member of the quartet is left out of the texture.

Example 34. Measures 261-262: Faster melodic exchanges.^{xliii}

The image shows a musical score for four saxophone parts (Soprano, Tenor, Alto, Baritone) across measures 261 and 262. The notation is in 4/4 time. Measure 261 features a melodic exchange between the Soprano and Tenor parts, with the Alto and Baritone parts providing harmonic support. Measure 262 continues the exchange, with the Soprano and Tenor parts playing more complex, angular melodic lines. The score includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and articulation marks like accents and slurs. The key signature has two flats (B-flat and E-flat).

By measure 275 a clear pairing of voices has developed and perpetuates into measure 282 (example 35). Slowly emerging over the previous five measures, the pairing of voices sparks a gradual “convergence” of all four parts playing at once. On beat one of measure 279, the tenor and baritone saxophone lines combine to form a twelve-tone row. The soprano and alto saxophones follow suit immediately after and also combine to form a row. This happens again in measure 280 with each pair again a major second apart. Clearly pairing members of the quartet allows a sharper contrast to any textural changes in the music. At this point in the music, Dzubay shortens the phrases of each pairing of instruments to just a few notes and slowly draws the texture closer to four continuous parts.

Example 35. Measures 279-280: Paired sharing of tone rows.^{xliv}

By measure 282, the convergence of each line moves a step further (example 36). Each instrument begins a four-note pattern on each beat in unison. However, as shown in example 36 the pattern is distributed across the quartet. Each saxophone extends one sixteenth past the other for a cascading effect. To accomplish this, the soprano and baritone saxophones alternate rhythms with the alto and tenor doing the same. The result is a continuation of composite sixteenth notes rhythm that builds into measure 284.

Example 36. Measures 282-283: Cascading sixteenth-note patterns.^{xlv}



At this point, three of the saxophones have a *fff* dynamic level with a fourth saxophone sustaining a note marked at *ppp* to connect each entrance of the other three saxophones. The sustained connections are the only points in the music that break from constant sixteenth notes. Although only three of the saxophones at a time present the sixteenth notes, the juxtaposition between a soft and sustained note and a forceful homophonic passage draws attention to the group converging into a quartet. Finally, in measure 289 all four instruments converge in rhythmic unison to end the section (example 37). The result is a gradual conversion of single-note textures passed throughout the ensemble to a full four-note texture.

Example 37. Measures 285-289: Connecting sustained notes and converging into a four-part texture.^{xlvi}

The image displays a handwritten musical score for measures 285 through 289, arranged in three systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *sub fff*, *pp*, and *fff*. The score shows a progression of musical ideas, with some measures featuring sustained notes and others showing converging lines. The final measure (289) is marked with *fff* and includes a handwritten note "segue to epilogue".

The final section of *Di/con[ver(gence/sions)]* is entitled “Epilogue.” Dzubay maintains the four-part, sixteenth-note texture achieved at the end of section 3 (example 38). The culmination of the “whirlwind” approach is a rapid summation of the melodic material used throughout the movement. It is divided into four sections. Each one starts at a *pianissimo* dynamic level and crescendos before a brief lift and return to *pianissimo*. He chose to pair the soprano and baritone saxophone lines together with the alto and tenor lines in the middle. Each

pair of instruments maintains a strict intervallic and inverted relationship. The only time this does not occur is the last two notes of the alto and tenor saxophone lines in measure 304 so help the ensemble arrive at a unison Eb in the following measure.

Example 38. Measures 290-295: Four-part texture and dynamic shifts in “Epilogue.”^{xlvii}

Faster ♩ = 156

290 *pp* *poco a poco cresc...*

291 *pp* *poco a poco cresc...*

292 *(cresc...)*

293 *(cresc...)*

294 *(cresc...)* *mf* *pp* *poco a poco cresc...*

295 *(cresc...)* *mf* *pp* *poco a poco cresc...*

The melodic material within each pairing is also consistent. Dzubay does not deviate from diminished scales in the soprano and baritone pairing and is fairly consistent in maintaining a chromatic-based texture between the alto and tenor saxophones. Melodic relationships are continued up until the fermata of measure 305. The closing section culminates with a unison Eb

trill that leads to a series of descending fourths in measure 306 (example 39). Descending intervals lead to the final chord of the quartet, a clearly defined 0145-based chord.

Example 39. Measures 306-307: Closing measures and final 0145-based chord.^{xlviii}

Presto ♩ = 192

306

Handwritten musical score for measures 306 and 307. The score is written on four staves. Measure 306 features descending fourths in all four parts, each marked with a forte (ff) dynamic and a triplet of eighth notes. Measure 307 features a final 0145-based chord in all four parts, marked with a fortissimo (fff) dynamic. The notation includes various accidentals (sharps, flats, naturals) and a final double bar line.

CONCLUSION

Deciding what is to be classified as a major work for saxophone is a common challenge faced by many contemporary saxophone performers. When accomplishing such a task, many aspects of the music must be considered. Often the level of complexity innovative nature of the composition is a factor. At other times challenges confronting and expanding performance levels of the musicians come into play. Sometimes the sheer artistic quality of the music cements its place in standard lists of repertoire. *Di/con[ver(gence/sions)]* is a composition with many of these traits.

Recognizing the quality of a composition is only one facet of a performer's required skills. In addition to the compositional approaches used by Dzubay in the quartet, difficult performance aspects of the music confront the players. The music is highly idiomatic at times, and other times approached largely from a compositional perspective. The result is number of challenges involving intonation, phrasing, cohesive ensemble playing, and difficult technique. It is the role of the performers to confront these challenges, and eliminate resulting hindrances to the artistic nature and quality of the performance. The music must travel from the pen of the composer, through the performers, and arrive at the ears of an audience.

ENDNOTES

- ⁱ Jean-Marie Londeix, *170 ans de Musique pour Saxophone* (Paris: Leduc, 2003), v.
- ⁱⁱ Joseph Murphy, "Early Saxophone Instruction in American Educational Institutions." (Dissertation, Northwestern University, 1994), 35.
- ⁱⁱⁱ Londeix, *170 ans de Musique pour Saxophone*, v.
- ^{iv} *Ibid.*, vi.
- ^v Eugene Rousseau, "The Saxophone Quartet: Some Observations," *Saxophone Journal* 11 (Summer 1986), 26.
- ^{vi} Eric Nestler, "A Performance Analysis of Alexander Glazunov's *Saxophone Quartet*, Op. 109, William Karlins' *Quartet Nr. 2 for Saxophones, Variations and Cadenzas*, and Florent Schmitt's *Saxophone Quartet*, Op. 102." (D.M. Document. Indiana University, 1993), 8.
- ^{vii} David Dzubay, email exchange from 28 February 2006 between Greg Dewhirst and Dzubay
- ^{viii} *Ibid.*
- ^{ix} David Dzubay, *Di/con[ver(gence/sions)]* (Medfield, MA: Dorn Publications, c. 1990). All score examples are transposed for each member of the saxophone quartet. References to the score involving notes for the Bb soprano and tenor saxophones should be transposed down a major second for concert pitch. References to the score involving the Eb alto and baritone saxophones should be transposed up a minor third for concert pitch.
- ^x Joseph N. Straus, *Introduction to Post-Tonal Theory*, Second Edition (Upper Saddle River, NJ: Prentice Hall, 2000). Straus's book served as a guide to much of the theoretical analysis in the paper.
- ^{xi} Dzubay, *Di/con[ver(gence/sions)]*.
- ^{xii} *Ibid.*
- ^{xiii} *Ibid.*
- ^{xiv} *Ibid.*
- ^{xv} *Ibid.*
- ^{xvi} *Ibid.*
- ^{xvii} *Ibid.*
- ^{xviii} *Ibid.*
- ^{xix} *Ibid.*
- ^{xx} *Ibid.*
- ^{xxi} *Ibid.*
- ^{xxii} *Ibid.*

xxiii Ibid.

xxiv Ibid.

xxv Ibid.

xxvi Ibid.

xxvii Ibid.

xxviii Ibid.

xxix Ibid.

xxx Ibid.

xxxi Ibid.

xxxii Ibid.

xxxiii Ibid.

xxxiv Ibid.

xxxv Ibid.

xxxvi Ibid.

xxxvii Ibid.

xxxviii Ibid.

xxxix Ibid.

xl Ibid.

xli Ibid.

xlII Ibid.

xlIII Ibid.

xlIV Ibid.

xlV Ibid.

xlVI Ibid.

xlVII Ibid.

xlVIII Ibid.

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